

Music 102: Introduction to World Music

Fall 2011

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Student's Name _____

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MIDTERM QUIZ

This quiz contains 16 questions asking you to provide basic information relevant to the course content of Music 102 (from Week 2 to 7). Some questions are multiple-choice and ask you to identify the correct answer by ticking one or more of the answers listed, while other questions require you to provide a brief answer. You need to answer all questions in class in 50 minutes.

Please note: This assignment counts for 15% of the total course grade. All the following questions have equal relative weight on the overall grade for this assignment (that is, each question counts for 0.25 points over a total of 4.0 points).

1. Among the following scholars, who was/were the most influential in establishing Ethnomusicology as the “Anthropology of Music”?

Please tick one or more:

- ☐ Alan Lomax
- ☐ Theodore Levin
- ☒ Alan Merriam
- ☐ Anthony Seeger
- ☐ Rachel Harris
- ☐ Béla Bartók

2. Historically, which of the following academic disciplines has/have been particularly influential in the emergence and development of Ethnomusicology?

Please tick one or more:

- ☒ Comparative musicology
- ☐ Sociology
- ☒ Anthropology
- ☐ Film studies
- ☐ Psychology
- ☐ Architecture

3. Research methods, concepts, terminology and theoretical perspectives have been considerably debated and re-discussed over time in Ethnomusicology. Some old features have been discarded, while others have remained popular in the discipline and have been complemented by newly developed ones. Which of the following features (methods, approaches, concepts, objects of study), whether new or old, commonly apply to contemporary Ethnomusicology?

Please tick one or more:

- ☒ Fieldwork
- ☐ The study of primitive musics
- ☒ Interdisciplinarity
- ☒ Reflexivity
- ☒ The study of popular musics worldwide
- ☐ Armchair scholarship

4. Provide the local name and a brief description of the classical/art music of Tajikistan.
Example of response: Shashmaqam (or Shashmaqom). Repertoire of instrumental and vocal compositions organized in 6 distinct suites. Pieces in each suite are arranged according to a standard succession of rhythmic cycles. Main instruments: *tanbur*, *sato*, *dutor*, *rubab*, *doyra*.
5. With regard to the musical/poetic genre *falak*, indicate where it is traditionally performed and what language is employed.
- Where (must give 2 countries): __ (southern) Tajikistan and (northern) Afghanistan ____
 - Language __ Tajik or Tajik Persian or Persian _____
6. What is meant by *micro-media* in Ethnomusicology? Please provide a brief definition. Giving one example drawn from course materials, also briefly explain the significance ethnomusicologists have assigned to *micro-media* in the musical cultures they study.
Example of response: *Micro-media*: cheap, affordable media for music recording, production and playback (such as cassettes, CDs or other digital media, internet), usually understood in contrast to *mass media*. Ethnomusicologists have generally considered *micro-media* as crucial to the worldwide democratization, decentralization and proliferation of musical meanings and ways of producing (mediated) music. Possible examples: the use of micro-media in Uyghur music, in Tajik music, in K-Wave virtual communities in China, in Algerian Rai.
7. Which of the following propositions is/are relevant to the history of *Rai* music as discussed by ethnomusicologist Tony Langlois?
- Please tick one or more:
- ☐ In the 1970s and 1980s, pop-Rai produced in Algeria emerged as a genre profoundly distanced from local musical and cultural traditions.
 - ☒ Rai's lyrics and subject matters softened as a result of State co-optation in the 1980s.
 - ☒ France-based Rai became part of the international world music industry while losing relevance for the cultural context of Algeria.
 - ☐ Today's popularity of Rai is due to the success of singer-songwriter Souad Massi.
 - ☒ Early Rai emerged as music for weddings and nightclubs.
 - ☐ Rai has always been a genre precluded to female performers.

8. For each of the following countries/regions, indicate one relevant indigenous music genre (please use specific local names, not generic ones like “popular music” or “art music”):

- a) Xinjiang Uyghur Autonomous Region (PRC): Twelve Muqam (On Ikki Muqam), Dolan Muqam, or Turfan Muqam_____
- b) Bosnia: __Ilahiya or Sevdalinka_____
- c) Uzbekistan: __Maqam or Shashmaqam_____
- d) Morocco: __Rai_____

9. Which of the following musical genres belong/s to Nigerian popular music?

Please tick one or more:

☐ *Dolan Muqam.*

☒ *Afrobeat.*

☒ *Fùjì.*

☒ *Jùjú.*

☐ *Ghazal.*

☐ *Hanliu.*

10. You have been invited to attend a traditional, old-style *Rai* music performance in Oran.

Which of the following instruments would you expect the musicians to play?

Please tick one or more:

☐ Electric guitars

☐ *Ghijak* (spiked fiddle)

☐ *Dùndún* (talking-drum)

☒ *Gaspah* (end-blown flute)

☒ *Guellal* (cylindrical drum)

☐ *Mbira* (thumb-piano)

11. From which country are the following artists?

- a. King Sunny Ade: ____Nigeria_____
- b. Souad Massi: ____Algeria_____
- c. Khaled: ____Algeria_____
- d. Gulchehra Sodiqova: ____Tajikistan_____

12. According to ethnomusicologist Mirjana Lausevic, music/sonic performances played an important role in the cultural and political transformations that occurred in Bosnia in the early 1990s. Which of the following features is/are relevant to her discussion?

Please tick one or more:

- ☒ The centrality acquired by performances of Muslim hymns (*Ilahiya*) as a symbol of Bosnian nationalism.
- ☐ The centrality acquired by performances of Turkish-Ottoman military music (*Mehter*) as a symbol of Muslim Bosnian nationalism.
- ☒ The loss of popularity of the music genre *Sevdalinka* due to its association with Yugoslavian popular and national culture.
- ☐ The primary role acquired by political lyrics and subject matters in a significant number of Bosnian musical genres at the time.
- ☐ The use of music to sustain Orthodox Christian identity in the Bosnian capital, Sarajevo.
- ☒ The performance of Muslim hymns, sung primarily in Arabic and Turkish, on occasion of political rallies.

13. Which of the following factors is/are relevant to “the globalization of Uyghur pop” as discussed by ethnomusicologist Rachel Harris?

Please tick one or more:

- ☒ The proliferation of micro-media.
- ☒ The popularity of flamenco guitar style among many musicians in Xinjiang.
- ☐ The emergence of online cyber-communities of Korean pop music fans.
- ☒ The re-signification of global sounds in a Uyghur popular music context.
- ☒ The popularity in Xinjiang of Uyghur popular music artists based in Beijing or abroad.
- ☐ The popularity of *Rai* music.

14. Which of the following contexts of music making are relevant to *Jùjú* music (historically and today)?

Please tick one or more:

- ☒ Community events
- ☐ Musical theatre

[continues on next page]

- ☒ Commercial recordings
- ☒ Outdoor celebrations organized by wealthy patrons
- ☐ Military parades
- ☐ TV song contests

15. Which of the following factors is/are relevant to Rowan Pease's discussion of Korean pop in China?

Please tick one or more:

- ☐ The proliferation of Korean pop thanks to small-scale Chinese independent record labels.
- ☒ The spread of Korean pop in East and Southeast Asia through Korean TV dramas and satellite TV music videos.
- ☒ Piracy as contributing to the decline of Korean pop in the Chinese mainstream music market.
- ☒ The continuing vitality of online virtual communities of Korean pop music fans.
- ☐ The popularity of Korean pop artists as due to their extravagant and provocative behavior.
- ☐ The popularity of Korean pop artists as due to their frequent live performances in China.

16. According to ethnomusicologist Christopher Waterman, musical signs contribute to the articulation of identity in Nigerian popular music. Briefly discuss how Yoruba popular music in Nigeria can be a "medium for the imaginative modeling of...society" (Waterman 1990, 372).

Example of response: "Iconic representation of social relationships as sonic relationships," such that the hierarchical relationships in Yoruba popular music bands (e.g. band leader, lead guitarist, lead drummer) as well as the structure of the music itself (call and response) mirror the dynamics of power allocation and sharing in society (e.g. chieftainship, mutual responsibility, collective/participatory dynamics of power allocation). Popular music contributes to affirm Yoruba identity as an "imagined community."